

EXPLANATION

of the  
Notes, Marks, Words, &c. used in Music.

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J. W. Calicott 1788.



# ADDRESS TO THE PUBLIC.

THE following Pages have been written, and some few of them printed at different times, for the use of Beginners, and are now published together in this manner, to assist the progress of Scholars in general, during the absence of their Masters, and those in particular who have not an opportunity of taking frequent Lessons.

If the Author could have found any book on the subject, containing all the remarks he wished for, the following work would not have appeared; but, as the numerous publications of this nature consist chiefly of Progressive Lessons, he hopes this will be found acceptable, as it leaves the choice of Music to the Master's judgment, and is confined (as much as possible) to those Instructions, concerning which, all opinions are agreed.

In explaining the Marks, &c. &c. used in Music, it is the endeavour of the Author to avoid such words as want a separate explanation, and convey no fixed idea to the mind of the Learner; thus when a sharp is defined to be a semitone higher, the word semitone itself, is unintelligible to the Beginner, and the very explanation requires explaining. All those words are placed in the List at the end, and used as little as possible in the course of the remarks.

When it is considered that this Book is formed on a plan to convey instructions alone, and that it cannot interfere with the sale or interest of any other Book of the kind; (as the omission of Progressive Lessons, makes such an essential distinction between them all, and this,) the Author may not unreasonably hope it will be found worthy of the public attention; and the following observations on the principal instructions therein contained, may not be superfluous.

1st. The dotted notes (which are very difficult to Learners, through the difference of value in the very same mark, according to the length of the preceding note) are in this work made a part of the time table; by which means the advantage is gained of making them at first comprehend, that although 3-fourths and 6-eighths time contain the same number of quavers in a bar, yet they are totally distinct, and entirely different from each other.

2d. It is particularly recommended to the Scholar, always to take the hand off the keys exactly at the rests, the difference is obviously shewn in the course of the work, and the effect is so much increased by correct observance of this advice, that it cannot be too strictly regarded.

3d. One principal obstacle to musical improvement, (viz. the separation of the quavers, semi-quavers, &c. in Vocal Music, on account of the syllables, and in Instrumental, for the sake of expression) must be carefully removed, for although the very same notes appear totally different, and are not so easily distinguished in point of time, as when joined together, yet they are exactly alike.

4th. The chief design of this work is to reduce several parts of Music, hitherto only taught verbally, into written rules and observations, to assist the memory, and impress them stronger on the mind. Many of these will perhaps appear trifling, but, if they confuse the Scholar, by their resemblance to other marks of different importance, it is necessary they should be noticed in a Book calculated for general use.

As uniformity in the manner of teaching can never be expected, no person will ever write a Treatise on Music, and find it equally successful, respected and recommended; but if this work should fortunately contain more useful remarks, than erroneous definitions, it will obtain that encouragement, which a liberal public seldom fail to bestow on those labours which render them real service. It is necessary to apologize for the possibility of some mistakes, which, although the copy has been carefully examined, may have escaped the eye; the Author hopes there will be found none of any consequence, and every future edition shall be strictly corrected.

Should any be desirous to know what Progressive Lessons the Author himself recommends, he takes this opportunity of mentioning, that the two Books of *Dr. Arnold's*, have long enjoyed the general estimation, and he feels himself peculiarly happy to give this small testimony of sincere gratitude, for his great friendship and valuable services.

The present opportunity ought on no consideration to be lost, of acknowledging in the most public manner, how much the Author is indebted to *Dr. HAYDN*, for his candid and liberal observations on all former compositions, and for the kind attention, with which he has perused the succeeding pages.—Benefited by his important instructions, honoured by his private friendship, it may be justly said, that satisfaction and advantage have never been so equally united, as in the present acquaintance; while with additional pleasure, the Author informs the public, he was introduced to the notice of *Dr. HAYDN* by *Dr. ARNOLD*.

To an impartial Public, the work is now submitted; from their judgment the Author will not presume to appeal; confident that whether successful or not, it will meet such fate as it really deserves, while with a profound sense of all former favors, he presumes to subscribe himself

Their most obedient,

And devoted Servant,


London,  
January 2d, 1792.


*J. W. Callcott.*



!

The Notes are plac'd on five lines and in the spaces between them, (to which additional lines are occasionally plac'd both above and below), Every Note is call'd by the Name of a letter, and 'its head must be plac'd either on a line or a space,

If the Treble Clef mark'd thus  is at the beginning of the five lines, every Note plac'd on the first or lowest line is E. and all the Notes are to be play'd with the Right Hand. &c.

If the Bass Clef mark'd thus  is at the beginning of the five lines, every Note plac'd on the first or lowest line is G, and all the Notes are to be play'd with the Left Hand.

All the Notes on the other Lines or Spaces, regularly proceed by the Names of the Letters in both Clefs, reckoning upwards from the lowest Line which is always call'd the first.

N.B. The word <sup>G</sup>Gamut <sup>A</sup>signifies the <sup>B</sup>Scale <sup>C</sup>of Notes in the <sup>D</sup>above <sup>E</sup>order.



## To find the Notes on the Harpsichord.

The long Keys are call'd by the Names of the Seven Letters Viz: C. D. E. F. G. A. B.

The short ones are call'd by the same Names with the additional words Flat or Sharp.

Every long Key between the 2 short ones is D.

Every long Key to the right of the 3 short ones is B.

Every long Key to the left of the 3 short ones is F.

The others are easily found reading the Notes on the long Keys from left to right as above.

N.B. Some Harpsichords have the lowest Key of the 3 short ones on the left hand side omitted: in that case, & that only the Middle of the 2 remaining ones is not D, but A.

The nearest E to the Middle of the Harpsichord is the first line of the Treble.

The nearest G but one to the left of the Harpsichord is the first line of the Bass.

In playing over the Gamut it will be found that the following Notes, altho' differently written are the same in — both the Treble and Bass Clefs.

Ascending from left to right  
— the letters are read.

Descending from right to left  
— the letters are read.

### Explanation of Characters.

A Sharp (#) plac'd on the left side of any Note, does not alter the Name of its letter, but the very next Key of the Harpsichord on the right hand side of the Note, (whether long or short,) is play'd in its place, and call'd Sharp, thus F, with a # before it, is play'd with the short Key above, and is call'd F Sharp.

A Flat (b) plac'd on the left side of any Note, does not alter the Name of its letter, but the very next Key of the Harpsichord on the left hand side of the Note, (whether long or short,) is play'd in its place, and call'd Flat, thus B with a b before it, is play'd with the short Key below, and is call'd B Flat.

A Natural (♮) plac'd before any Note, that has been made Flat, or Sharp, restores it to its original place.

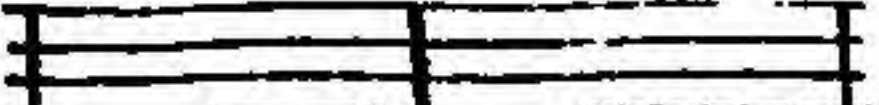



When a  $\sharp$   $\flat$  or  $\natural$  or several together <sup>are</sup> plac'd after the Clef at the beginning of the five lines <sup>they</sup> make all the Notes of the same Letters, as those of the lines or spaces to which they are put; Sharp, Flat, or Natural, throughout the piece.

A double Sharp thus  $\sharp\sharp$ , or a single  $\sharp$  upon a Note that is already Sharp in the Clef is play'd with the very next Key on the right of the single Sharp: thus F double Sharp is the same Note as G, Natural.

A double Flat, ( $\flat\flat$ ) or a  $\flat$  upon a Note that is already Flat in the Clef, is play'd with the very next Key on the left of the single Flat: thus B double Flat is the same Note as A, Natural.

An Accidental  $\sharp$ ,  $\flat$ , or  $\natural$ , makes all the Notes on the same line or space that follow it in the same Bar.  $\sharp$ ,  $\flat$ , or  $\natural$  & if the same Note that ends one Bar begins the next, the  $\sharp$ ,  $\flat$ , or  $\natural$ , is continued, unless otherwise mark'd.

Single Bars  divide all pieces of Music into equal parts, and are always us'd.


Double Bars  divide pieces of Music into two or more parts, generally call'd Strains, these are not always us'd, except at the end, & then they mark the finishing of  $\frac{c}{f}$  Movement,

If two single or double Bars are dotted the part between the two dotted Bars is to be repeated.



A Repeat  $\text{♩}$  is plac'd as a Mark over the Note from which the part is to be repeated from.

A Direct  $\text{w/}$  at the end of any five lines, points to the line or space on which the following Note begins.

A Tye  when put over two Notes on the same line or space (whether in the same or different Bars) the first only is to be struck, tho' it must be held the full time of both.



But if the same Mark is over two Notes in different lines and spaces they are both struck.




The same Mark plac'd sideways before 3 or more Notes plac'd under each other, shews that instead of striking them all together, the lower one is to be struck a little before the next &c: remembering always to keep the Keys down.




N.B. This Mark is not call'd a tye unless over two Notes on the same line and space.

all lower one together first.



A Pause  over any Note signifies that the Key is to be held down very long, till the Note be scarce heard.

A Pause  over any Rest signifies that the hand is to be taken off the Key, and the Pause kept equally long as if on a Note.

1<sup>st</sup> Time & 2<sup>d</sup> Time  
or 1<sup>st</sup> & 2<sup>d</sup>  
Or simple Repeats  
to the 1<sup>st</sup> part



Signify, that the 1<sup>st</sup> time those Notes are play'd that are under those words, and when the Music is repeated; the Notes under the 2<sup>d</sup> time are to be play'd in the room of the others.

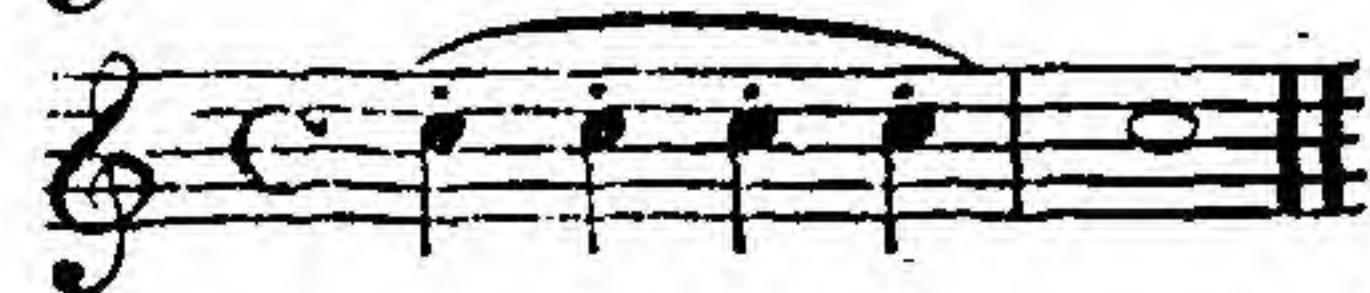
Notes mark'd thus are to be struck very short  
& 5 fingers taken off before their proper time is finish'd



Notes mark'd thus are to be struck  
not quite so short as y<sup>e</sup> foregoing one



Notes tyed on the same line or space if with  
dots over them are to be struck.



Two Notes under each other exactly, are to be struck both at the same time, and are call'd double Notes.



Three, or more Notes under each other exactly, are to be struck all at the same time and are call'd a Chord.

A #, b, or ♭, against double Notes or Chords, only affects that Note which is on the same Line or Space as the #, b, and ♭. is on. other remarks on Characters may be found at Page 16, 17, 18, & 24.

Appoggiaturas or little Notes are subject to all the preceeding rules of Characters &c &c see Page 2, 3, & 21.

N. B. double Notes or Chords make no alteration in point of Time; as all Notes that are struck together are consider'd but as one.

Double Notes in either  
Clef are to be play'd with  
the same hand if there  
are Rests in y<sup>e</sup> other  
Clef.



If there are no  
rests they are to  
be play'd with both  
Hands.



Passages like the  
following are  
play'd with both  
Hands.





When in Harpsichord Music some Notes are upwards, and others downwards; Those turn'd up are for the Right hand, the others for the Left.



When two Notes come together on the next line & space in a Chord, they are not put exactly under each other, but are play'd together as if they were.



Da Capo, signifies to begin again and end with the first part.

Al Segno, signifies to begin again at the ♯, or Repeat, and finish at the Double Bar or § Pause.

Segue or Segue signifies to repeat the same passage and is often mark'd thus / or thus //



The Pause is often us'd in Handel's Songs, that are mark'd Da Capo, not to make any stop, but merely to shew where the Music is intended to finish.

A Score is all the parts of a piece compos'd for different Voices, or Instruments, (or both together) and united in three, four, or as many five Lines as there are parts. by the same Mark that the Treble and Bass Clefs are, with the Names of the Voices, or Instruments, inserted in the Margin.


Score of a Trio.		Score of a Glee. in 3 parts.	
Violino 1 <sup>mo</sup>		1 <sup>st</sup> Treble	
Violino 2 <sup>do</sup>		2 <sup>d</sup> Treble	
Basso		Bass	
	part for the 1 <sup>st</sup> Violin.		
	part for the 2 <sup>d</sup> Violin.		
	part for the Bass.		


And in the same manner for any number of Parts. Ev'ry Bar drawn across these united five lines, (If there are Twenty parts) is but one single Bar of Music; as they are all perform'd at the same time.



## Length of the Notes or Time Table.

	A Breve.	Contains or is as long as	2 Semibreves .	4 Minims .	8 Crotchets .	16 Quavers .	
In Simple Triple Time	A dotted Semibreve.	Contains or is as long as	3 Minims .	6 Crotchets .	12 Quavers in 3 Divisions .		These four Lines need not be learnt at First.
In Compound	A dotted Semibreve.	Contains or is as long as	2 dotted Minims	6 Crotchets	12 Quavers in 2 Divisions .		
Common Time	A dotted Semibreve.	Contains or is as long as	2 dotted Minims .	4 dotted Crotchets .	12 Quavers in 4 Divisions .		
	A Semibreve.	Contains or is as long as	2 Minims . or 4 Crotchets .	or 8 Quavers .	or 16 Semiquavers .		
In Common or Triple Time	A dotted Minim.	Contains or is as long as	3 Crotchets or 6 Quavers in 3 Divisions .	or 12 Semiquavers in 3 Divisions .			
In Compound Common or Triple Time	A dotted Minim.	Contains or is as long as	2 dotted Crotchets . or 6 Quavers in 2 Divisions .	or 12 Semiquavers in 2 Divisions .			
	A Minim.	Contains or is as long as	2 Crotchets or 4 Quavers or 8 Semiquavers or 16 Demifemiquavers .				
	A dotted Crotchet.	Contains or is as long as	3 Quavers or 6 Semiquavers or 12 Demifemiquavers .				
	A Crotchet.	Contains or is as long as	2 Quavers or 4 Semiquavers or 8 Demifemiquavers .				
	A dotted Quaver.	Contains or is as long as	3 Semiquavers or 6 Demifemiquavers .				
	A Quaver.	Contains or is as long as	2 Semiquavers . or 4 Demifemiquavers .				

N.B. The Demifemiquavers may be divided & subdivided by adding another mark or two at the bottom thus 

The Quavers Semiquavers & Demifemiquavers may be separated as below especially in Vocal Music where the Notes are placed together or not according to the Syllables.  See Page 23



# There are two Sorts of Time Common or Equal, and Triple or Unequal.

7

## Common Time

## Triple Time

Simple Common Time  
is mark'd thus.



The first has a Semibreve  
or Notes or Rests equal  
to one in every Bar.



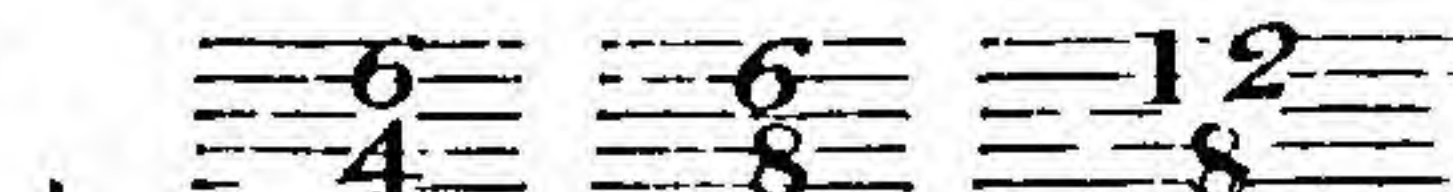
The Second has the same  
number of Notes or Rests in  
a Bar but is play'd faster.



$\frac{2}{4}$  Has two Crotchets or  
four Quavers in a Bar.



Compound Common Time  
is mark'd thus.



$\frac{6}{4}$  Has two dotted Minims  
in a Bar.



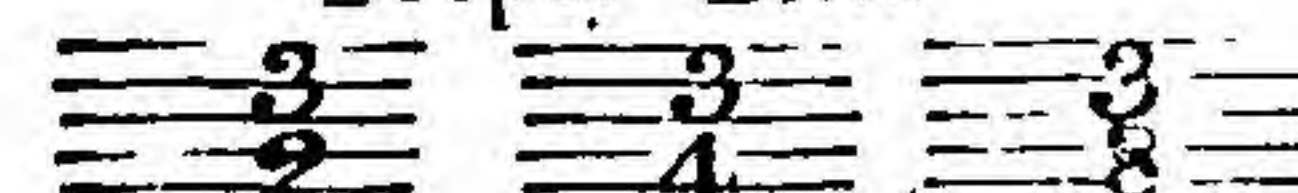
$\frac{6}{8}$  Has 2 dotted Crotchets  
in a Bar.



$\frac{12}{8}$  Has 4 dotted Crotchets  
in a Bar.



Simple Triple Time  
is mark'd thus.



Has three Minims  
in a Bar.



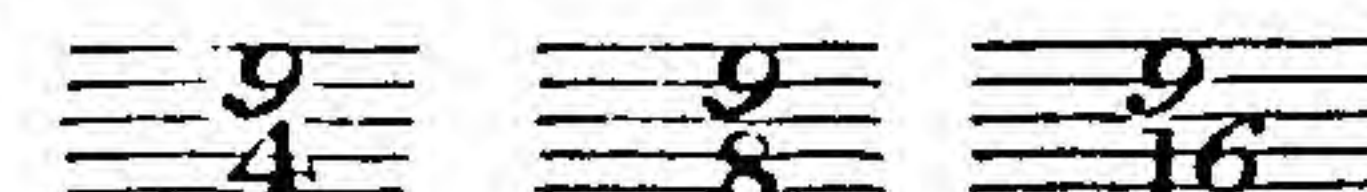
Has three Crotchets  
in a Bar.



Has three Quavers  
in a Bar.



Compound Triple Time  
is mark'd thus.



Has three dotted Minims  
in a Bar.



Has 3 dotted Crotchets  
in a Bar.



Has 9 Semiquavers  
in a Bar.



Those mark'd with a Cross thus + need not be learnt at first, as only these four Viz: C. & 3. 3. & 3.

N.B. The upper number shews how many Notes there are in a Bar. The lower one what they are, as in the following Table.

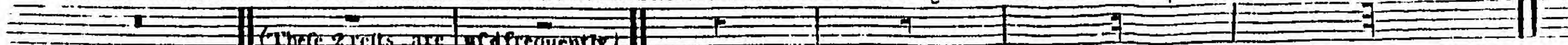
Viz:  $\frac{2}{4}$  ——— for Minims —  
 $\frac{4}{4}$  ——— for Crotchets  
 $\frac{8}{4}$  ——— for Quavers  
 $\frac{16}{4}$  ——— for Semiquavers  
in the lower Numbers

A Dot after any Note or Rest makes it half as long again.  
A double Dot makes any Note or Rest half as long again as the first Dot.  
A Tye over any Notes on the same line or space (tho' in different Bars) makes them but one Note.

(Crotchet & dot) (Crotchet & Quaver) (Crotchet & 2 dots) (Crotchet Quaver & Semiquaver)

as long as as long as as long as

Rest of a Breve. Rest of a Semibreve. Rest of a Minim. Rest of a Crotchet. Rest of a Quaver. Rest of a Semiquaver. Rest of a Demisemiquaver.



is from line to line. is under line. is over the line. turns to y right turns to y left. has two Marks. has three Marks.

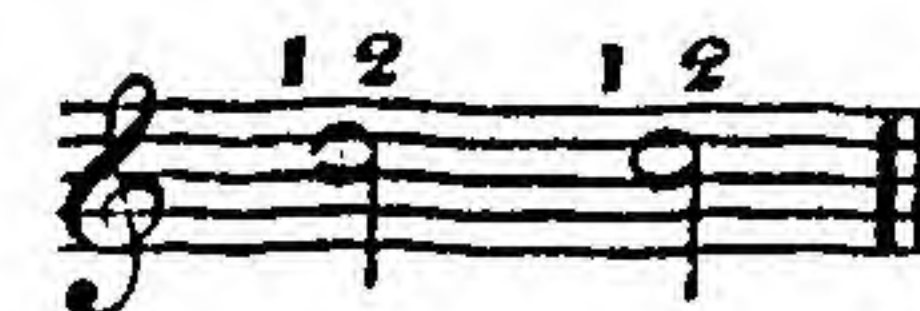


## Of counting the Time .

A flow Semibreve is to be counted  
in four equal Crotchets thus .



The two minims in the  
same time as thus



The four Crotchets  
singly thus .



The Eight Quavers



The sixteen Semiquavers thus



And in the same manner  
for a flow Minim &c

Practise all the various  
lengths thus .



Counting the following  
passages thus .



The Reims are to be counted exactly as if they were Notes. In Triple Time count as follows .



In the same manner for  $\frac{3}{4}$  and  $\frac{6}{4}$  remembering that  $\frac{3}{4}$  has three of these Bars in one, and  $\frac{6}{4}$  only two in one .



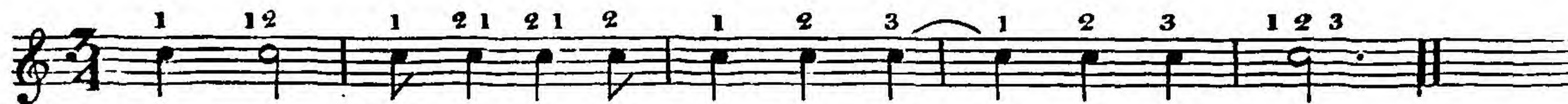
In the same manner for  $\frac{3}{8}$   $\frac{6}{8}$  &  $\frac{12}{8}$  allowing for the difference of the number of Notes in a Bar, which are express'd by  $\frac{3}{8}$  upper Figure  
N.B. when the Time changes as mark'd Page 8, the Quavers that were counted as 1.2. must be counted 1.2.3.



Passages of this kind  
are counted as follows



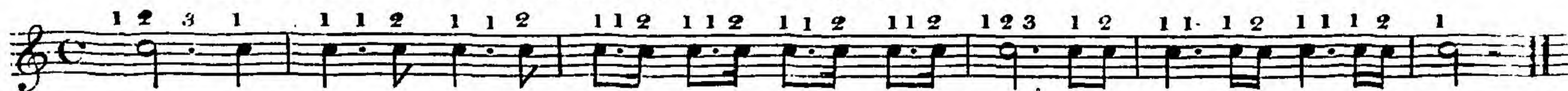
In Triple Time thus



In Compound Common  
Time thus



The Dotted Notes are counted in the same manner as Rests.



To remember the difference clearly between  $\frac{3}{2}$  and  $\frac{4}{4}$ ;  $\frac{3}{4}$  and  $\frac{6}{8}$  Count those that have 3 in the upper number by 6 in a Bar & those that have 6 by twice three.  $\frac{3}{8}$  by 6 Semiquavers (unless very quick) and  $\frac{1}{8}$  by 4 times Three.



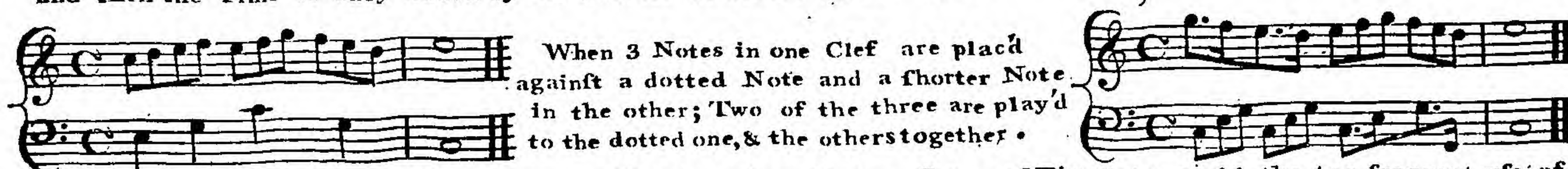


## Other Remarks on Time.

The figure 3 plac'd over three Notes of any kind, signifies that they are to be play'd in the Time of two, as in the following Examples. Viz: Three Crotchets are play'd to a Minim. Three Quavers to a Crotchet. &c: &c: &c:

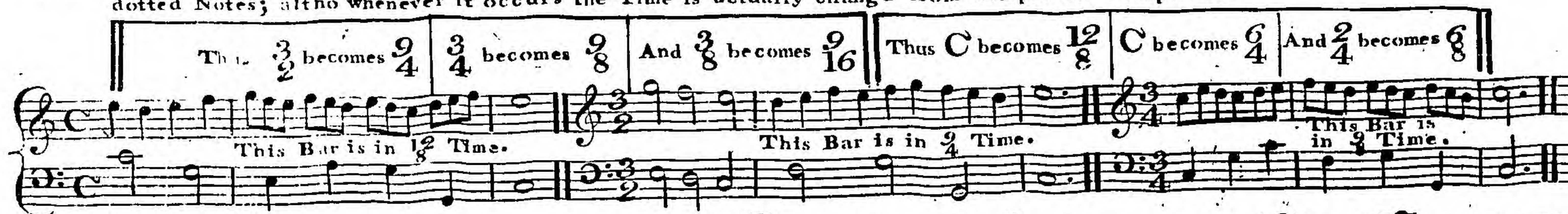


Frequently the figure 3 is only plac'd to the first passage of the kind that occurs, and very often not plac'd at all, and then the Time is only known by the number of Notes in the Bar.



When 3 Notes in one Clef are plac'd against a dotted Note and a shorter Note in the other; Two of the three are play'd to the dotted one, & the other together.

N.B. This way of writing is only us'd to save the Trouble of marking a Change of Time, & to avoid the too frequent use of dotted Notes; altho whenever it occurs the Time is actually chang'd from Simple to Compound.



N.B. The 3 Notes may be divided, dotted, or otherwise alter'd in respect of their Value, one to the other; provided they are all together as long as three such Notes should be.



The figure 6 is some times put over 6 Notes and then play'd in the Time of Four.





# Remarks

1.

A Semibreve with a Mark over it		Is to be play'd as 8 Quavers	
A Semibreve with two Marks over it		as 16 Semiquavers	
A Minim with a Stroke thro it		as 4 Quavers	
A Minim with two Strokes thro it		as 8 Semiquavers	
A Minim with three Strokes thro it		as 16 Demifemiquavers	
A Crotchet with one Stroke thro it		as 2 Quavers	
A Crotchet with two Strokes thro it		as 4 Semiquavers	
A Crotchet with three Strokes thro it		as 8 Demifemiquavers	

The first Bar in all sorts of Time is frequently begins with a Note that is but half or less than its proper number, But the last Bar generally is found to want as much to Complete it as the first contain'd, and all the Bars between them must be their strict number of Notes in each.

N.B. If any of these Notes are dotted half as many again of the same kind of Notes are to be play'd. Sometimes a Crotchet with a stroke & a figure 2 over it is to be play'd as 2 Quavers.

The following Lesson is a practice for Passages that are frequently used of four equal Notes against three or three against two.

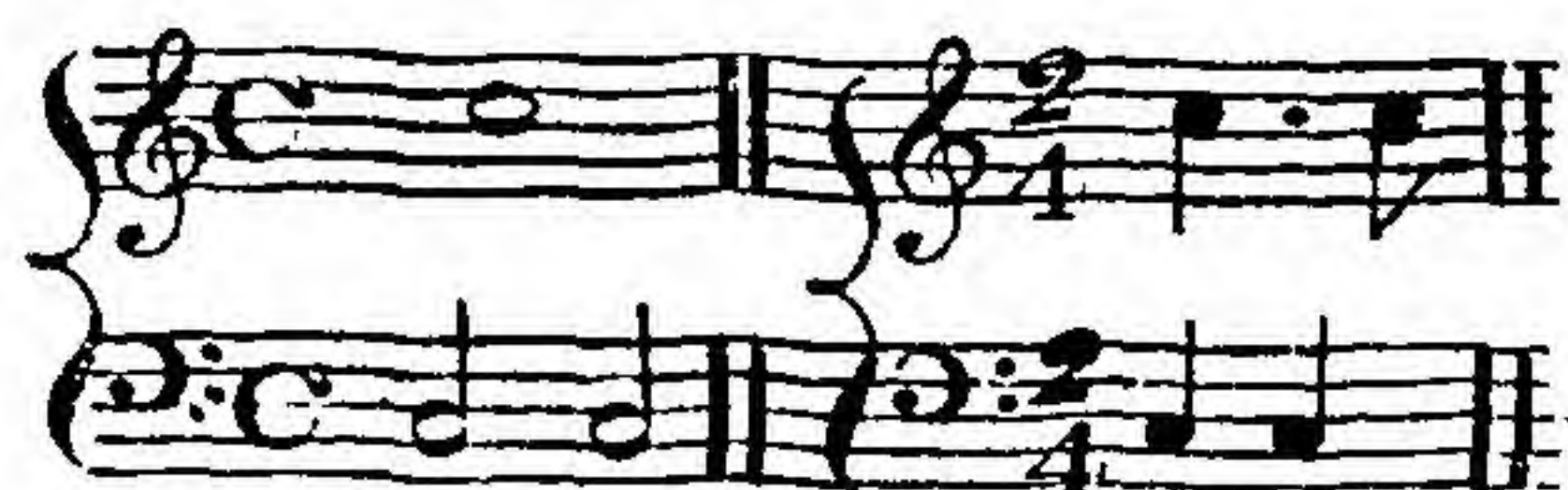
Learn both Treble and Bass separately and when perfect in both then play them together equally. Viz:

The preceding Example is not to be attempted like other Music by regularly dividing the Treble & Bass to each other, But by practising each hand singly till a general regular motion of 4 Crotchets in a Bar is acquired & then it is easy to play the two different parts together. N.B. The faster it is play'd at first the better & afterwards it should be practised slower when perfectly learnt.



To practise all the preceding Rules concerning time; Observe that when it is said, a Semibreve contains two Minims &c. &c. &c. You are to strike the Semibreve and first Minim together, then keep the finger down on the Key which you struck as a Semibreve, and play the second Minim by itself.

When a dotted Crotchet and Quaver are plac'd over two Crotchets in the Bass, the  $\text{♩}.$  and  $\text{♩}$  are struck together, then the Second Crotchet alone, and the Quaver by itself at last.



It is of no consequence whether the Notes that are to be struck together are plac'd exactly under or over each other as their value in time determines which are to be play'd together.



In this Example the third Crotchet in the Bass strikes with the 2<sup>d</sup>. Minim and the two Semibreves together.

In  $\frac{1}{2}$  1<sup>st</sup> Bar of  $\frac{1}{2}$  following passages strike  $\frac{1}{2}$  2 first Notes together; then  $\frac{1}{2}$  Right hand alone and the Left hand after by itself



In all  $\frac{1}{2}$  following passages be careful to strike  $\frac{1}{2}$  2<sup>d</sup>. Note in  $\frac{1}{2}$  Bass by itself, after playing 2 in the Right hand.



These Notes are the same as if they had Rests between the 2<sup>d</sup> & 3<sup>d</sup> in the Treble. except  $\frac{1}{2}$  difference of keeping  $\frac{1}{2}$  Key down or taking  $\frac{1}{2}$  hand off.





In  $\frac{1}{2}$  following passages  $\frac{1}{2}$  2 first Notes are struck together; then  $\frac{1}{2}$  Right hand alone, & then  $\frac{1}{2}$  Left alternately, (1<sup>st</sup> one, & then  $\frac{1}{2}$  other,) till  $\frac{1}{2}$  2 last Minims or Crotchets, which are struck together.





In Ancient and modern Harpichord Music, several passages occur that are apparently very difficult, But in fact are not, as in the following Examples.

**From Handel.**

Written thus  Play thus 

The only difference between the two preceeding passages is, that in the first the Fingers are to be kept on the Keys after they are struck as close as possible, and in the latter to be taken off.

**From Pleyel.**

Written thus  Play thus 

By strict observance of the various Notes, Rests and Characters; these passages become easy, especially as the Rests make such a difference in the writing of Music.

Thus 

or thus 

These Bars are all alike, excepting that  
 in { The 2<sup>d</sup> Bar the hand is taken off at the half.  
 The 3<sup>d</sup> Bar - - - - - quarter.  
 The 4<sup>th</sup> Bar - - - - - eighth part. } of the Bar.

These Bars are all alike excepting that the hand is kept on or taken off according to the Rests.









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These Bars are all alike excepting that the hand is kept on or taken off according to the Rests.



In Old Music a Note is frequently divided by the Bar, which is now generally written as two Notes with a Tye; as for Example



Very often the middle Bar is omitted, and two Bars are made one, without altering the Time; which is just as long as when the Notes are divided.



These are exactly the same as the preceding Exm:

A Tye in one Bar following a Note in the other, is reckon'd as part of the Bar in which it is plac'd, & has the same effect as a Tye.



Play thus



Or by taking the Fingers off the Keys thus



If at the last Note of a Song the Symphony has a Rest mark'd, the long Note is to be struck instead of the Rest in } the Symphony.



Play thus





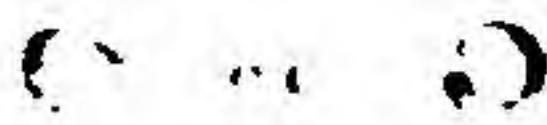
All passages mark'd as in the following Example are only written so to keep the hand on the Keys, which otherwise would be taken off.

Play thus  Play thus 

Remember in both Examples to keep the Finger down on y long Note

Play Thus  Play Thus 

Passages of the following kind are easiest play'd by keeping the first Note down till perfectly learnt.  Play as if written thus 

Be careful not to mistake the mark of Common Time — thus, 

For the Bass Clef mark'd — thus  or 

Sometimes the Treble changes to the Bass, and (if lower than the Bass Notes) is play'd by crossing the hands, Sometimes the Bass changes to the Treble and (if higher than the Treble Notes) is play'd by crossing the hands.



The Treble and Bass Clefs continue in either part untill the original or any other Clef is again mark'd to alter them.

In playing Bass Songs, the Voice part may be taken an Octave higher than it is written, the two parts being always near, and frequently the very same Notes.



Play thus


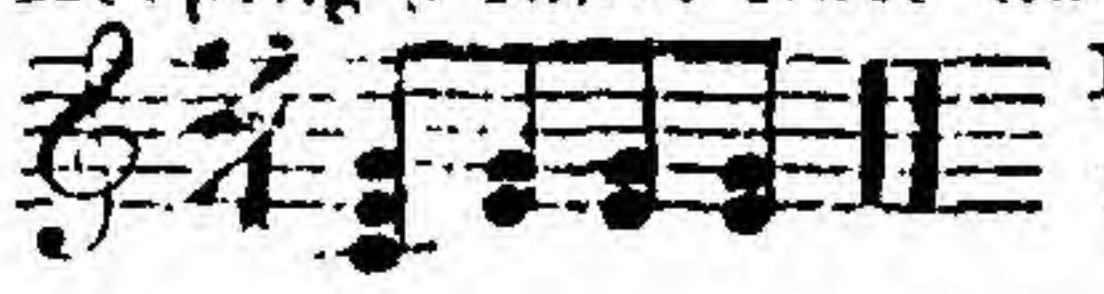







If a Tye is plac'd over two Notes on the same line and space, and the second is made either #, b, ♭, the second must be struck; as being a different Key of the Harpsichord from the first.


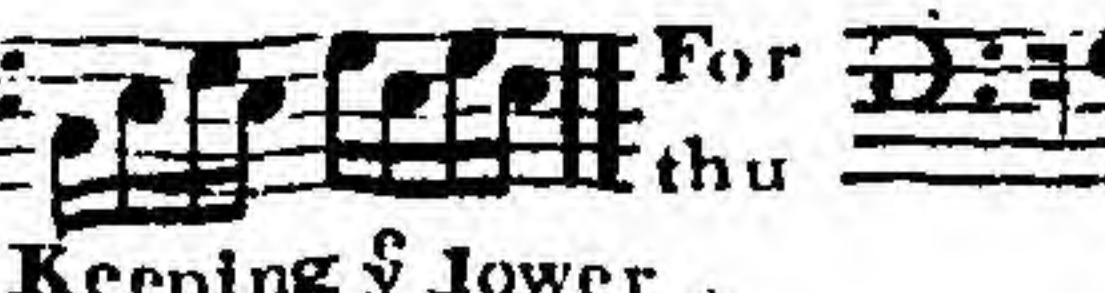
When a Tye is at the end of any five lines if the following part begins with the same Note, only the first Note is to be struck; as the second (Altho' the Tye may not be continued) is consider'd as tied by the mark over the first, (Unless the Second be #, b, or ♭.)



A Tye over or under any Chord (if none of the lines or spaces changes or no # b or ♭ occurs) binds all the Notes well as those it is immediately plac'd with, See page 22.

In Passages like this  Play thus  Keeping ♯ lower Note down

In Passages like this  Play thus  Keeping ♯ upper Note down

For this  Play thus  Keeping ♯ middle Note down



For this  Play thus  Keeping ♯ lower Note down

For this  Play thus  Keeping ♯ middle Note down

The word Tremando plac'd over 3 Notes or 4 in a Chord signifies they are to be play'd as Semiquavers or Demisemiquavers, beginning with ♯ 2 or 3 lower ones.

 Play thus 

If the Chord has 2 Notes on the next lines or spaces they are not plac'd under each other, but are play'd as if they were

 Play thus 

The word Arpeggio or Harpeggio plac'd over any Chord signifies it is to be divided into as many parts as Notes, beginning in general from the lowest and keeping the Keys down after they are struck.

 Play thus 

N.B. Arpeggios are frequently perform'd in different ways by different Masters.



$\sharp$ ,  $\flat$ , &  $\natural$  are very often plac'd at the end of the five lines, to shew that the following movement is different from the preceeding in respect of the Characters.

$\sharp$ ,  $\flat$ , and  $\natural$  singly or together in any number, (plac'd in the middle, or at the End of any five lines,) make a total alteration of all preceeding Characters, and all the following Notes, not only on the same lines or spaces, but all of the same letters are  $\sharp$ ,  $\flat$ , or  $\natural$ .

As there are but two spaces, & one line, between the Treble & Bass Clef, the same passage may be written very different.



This  
may be  
written  
thus



Or  
Thus



The following marks are us'd thus  
In Italian words thus,

To increase the sound.  
Crescendo,

To diminish the sound.  
Diminuendo,

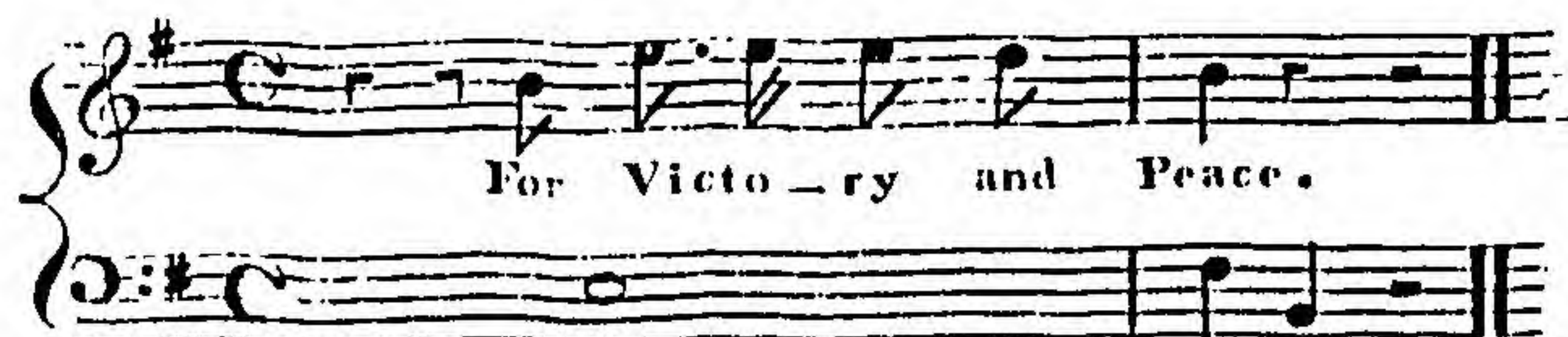
To increase & then diminish.  
Cres Forte Dim,

If the same passage continues for several Bars the same Characters continue.



All these A's are to be play'd Natural.

Altho the explanation of accompanying Recitative belongs to Thorough Bass, yet the following observations may be found useful. No strict Time is kept, and the Time is only mark'd, to shew what Notes in the Vocal part the Bass strikes with. Frequently the Bass moves in equal Crotchets, Quavers &c. for some time; and in those passages the Time is strictly kept: always remembering to let the Voice part be entirely finish'd before the two last Notes are struck in the Bass.



Play thus

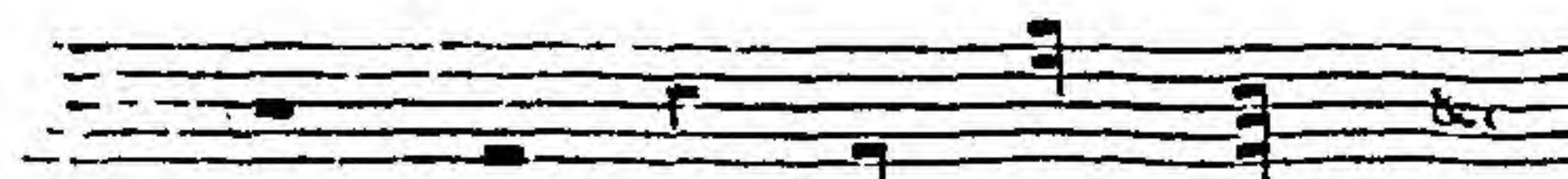




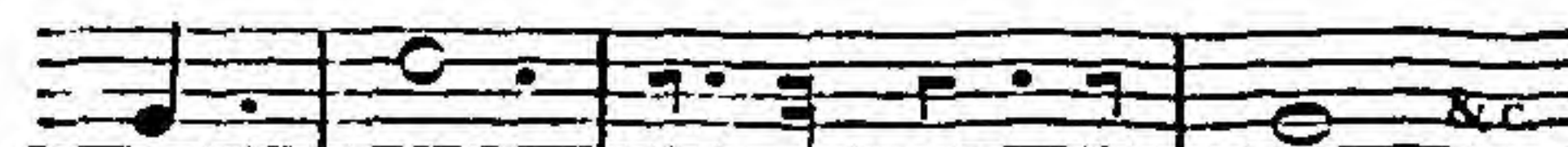
## Remark's on the Characters.

By the Characters are more particularly meant the  $\sharp^s$ ,  $\flat^s$ ,  $\natural^s$ , Rests &c &c And all Marks us'd in Music, excepting the Notes and Words.

The Rests may be plac'd on any line or space without making the smallest difference.



The Dots to any Note or Rest, if a Note is on a line, may be plac'd in the space above or below it.



Frequently after double Notes, the last of  $\bar{y}$  passage has a single Note, with two Tails thus, which is play'd as if there was but one.



The letters **R** and **L**, stand one for the Right hand and the other for the Left.

These letters are particularly us'd in passages, where it is intended the hands should cross each other, and the observations Page 5 — are not to be attended to, whether the Notes are turn'd upwards or downwards.

The figure 8,  $8^{va}$  or  $8^{ve}$  plac'd under or over any Note, in either part signifies that Octaves are to be play'd tho' not written.



Play thus



N.B. The  $8^{ve}$  over the Notes of the Bass generally means the octave below unless particularly mark'd otherwise see the word Alto page 25.

The Mark of continuation — is us'd to shew that Octaves are to be play'd to every Note.

Sometimes this Mark omitted, but the Octaves are to be play'd from one 8 to the next, unless the passage in the Bass should be too quick for them.

In general all passages may be play'd in the left hand with  $8^{va}$ , if not too difficult, or rapid, Arpeggios &c other divisions of Chords excepted on page 15, 16, &c, &c, and be very careful never to play  $8^{va}$  when  $\bar{y}$  Tenor, or Treble, Clefs, are mark'd for the left hand.



When a Chord consists of 3 or more Notes that the hand cannot conveniently reach, The Upper Notes of the Treble must always be play'd, but the lower ones may be left out.

The Lower Notes of the Bass must always be play'd, but the upper ones may be omitted; as the highest and lowest Notes are always the principal ones.

For Thus




Play Thus



Thus or Thus

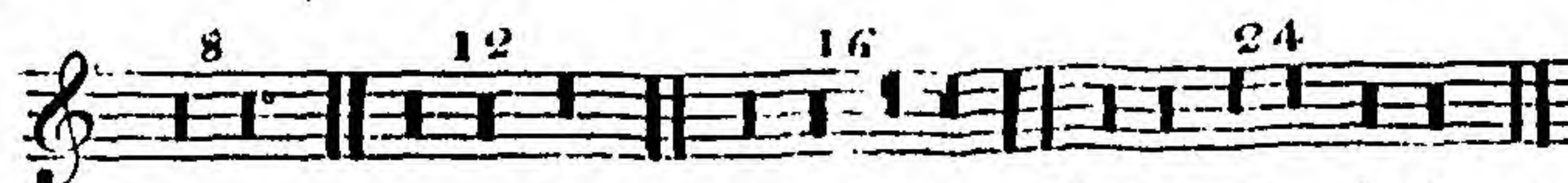



In the preceding Examples, Remark that unless you can play the Bass with all its Notes, it is better to leave all out but the Octaves. But in the Treble you may omit the lowest, then the next &c. &c. &c. Remembring that the two extreme parts are always absolutely necessary to be heard.

If more Rests are wanting than a Breve: the Rest of 4 Bars (viz two Breves or 4 Semibreves) is express'd by a Breve Rest put under or over another, thus  and the figure expressing the Number of Bars is commonly joind to it thus.







Any number of Bars may be thus express'd; remembring, (when more than 8) to place ev'ry other succeeding 8 Bars on different lines to prevent confusion to the Eye.











N.B. These long Rests are never us'd but in Single Parts for Instruments in a Concert.



## Principal Graces us'd in Music.




The Turned Shake } mark'd thus *h* over any Note.  Play thus  It is written sometimes thus.  Play thus 



The Passing Shake } mark'd  $\backslash$  or  $//$  over any Note.  Play thus  The Transient Shake *h* on quick Notes.  Play thus 

The Turn } mark'd thus  $\sim$  over any Note.  Play thus  The Turn on a dotted Note.  Play thus 

The Passing Shake is often mark'd thus  $\sim$  or thus  $\sim$  and thus  $\sim$  and the same marks are us'd by some Authors to express the Transient Shake.

N.B. All the preceding graces are made from the Note above the written one, and all the following from the Note below.

The Beat } mark'd thus  $\cup$   Play thus  or in quick Passages thus 

The Inverted Turn } mark'd thus S S  Play thus  These two graces are often made use of with the next Key below whether long or short, particularly the Beat.

Remark that all the graces, begin either from the Note above, or below, and always finish with the written Note itself. None of them can be made at a greater distance than one Key. Thus a Shake on  $A\flat$  must be made with  $B\flat$  and  $A\flat$  & not with  $B$ ; on  $E\flat$  with  $F$  and not with  $F\sharp$ , altho'  $F\sharp$  may be in the same Bar, or in the Bass.

 Play thus  & never thus  Play thus 

If a further explanation of the graces is requir'd, it may be found with many different examples in the Directory of **Mr Theodore Smith**.



## Of Appoggiaturas.

An Appoggiatura is a small Note preceeding a larger one, which is not reckond in  $\frac{1}{2}$  Time of  $\frac{1}{2}$  Bar, but is taken from  $\frac{1}{2}$  Time of  $\frac{1}{2}$  other Note. In general it takes half the Time of the following Note, and is written as half of its Value.



In the preceeding examples, take the finger of the last Note before the Time is quite finish'd, Sometimes but very seldom the Appoggiatura belongs to the Note that goes before it, but then it is particularly mark'd. thus.



If the Appoggiatura is less than half the Note it preceeds then its strict Time is taken from the long Note.

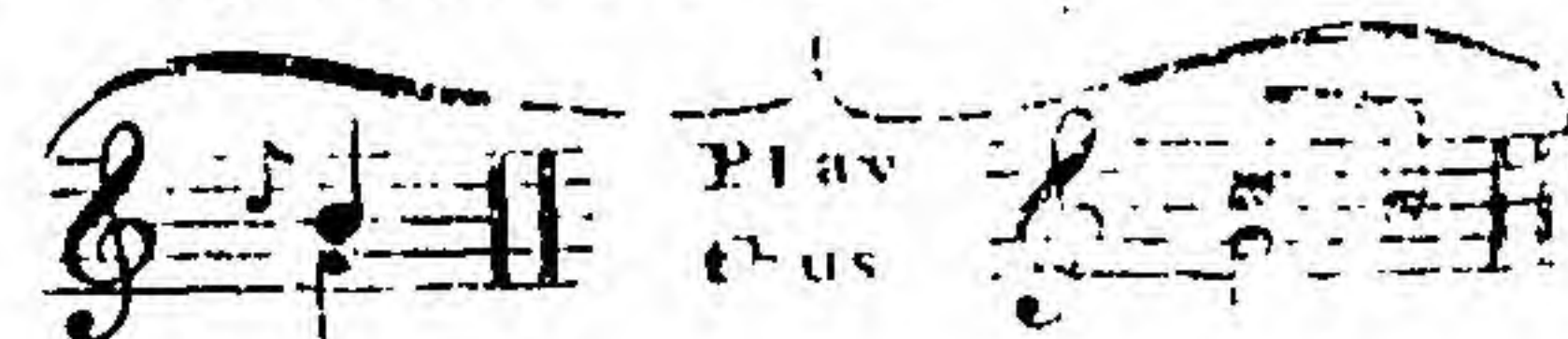


And in this manner for any shorter Note.

Sometimes an equal Note is put as an Appoggiatura and then is made half its Time.



An Appoggiatura on a double Note is struck with the other.



Two 3 or 4 Appog<sup>as</sup> may be plac'd together & then are taken from y following



If any of these Appog<sup>as</sup> come before double Notes play as follows.



If any of them come before a Chord they are taken from that Note to which they are nearest and struck with the others.



N. B. Sharps before Appoggiaturas do not affect the following Notes. || Graces do not alter the Appoggiaturas, unless these small Notes are us'd (not as above explain'd, but) to shew the difference in Vocal Music, between the Song part, and the Symphony, see Page 24.



## General Observations.

If the Note in either hand be a long one, and the other has the same, before the time of the first is finish'd,  
You may take the hand off the long one, as the other must be struck.



If an Appoggiatura is us'd on a ty'd Note the Note instead of being held is to be struck.



If in different parts, take the hand off without striking the Note again.



In all other passages, keep the Key press'd down exactly the time of the Notes, and take the hands off particularly at the Rests.

In this Example keep the Keys down in the left hand particularly careful.



In this Example take the left hand off the Keys at the letter B in the Treble



When dotted Notes frequently occur be careful to make the following, or preceeding Note sufficiently short.

In this Example stop on the first Note, and pass very quick thro' the 2<sup>d</sup> to the 3<sup>d</sup>.



On the contrary in this Example make the first very short & pass immediately to the second.



If double Notes on the same Line or space are tied together either, above or below, neither are struck.

Keep the fingers on the Keys.



The same Music taking of the hands at Rests.



But if either the upper or lower of the two change, that which is tied is only to be held



All Notes strike together at the beginning of every Bar, if there is no rest in either part or a tie from the preceeding Bar, as thus. In this Example.

The Note is only plac'd in the middle of the Bar, because it is to be held while all the others are play'd. N.B. the holding the Key down alone makes it a Semibreve, for if the hand is taken off at the Middle of the Bar it is only a Minim if at the 3<sup>d</sup> Quaver a Crotchet &c as in preceeding Exam. page 11



Be careful to observe the exact value of the Notes, in respect of time, and also remember, that they are equally long, short whether join'd together or separate, as in the following Example.



Play thus



The Notes are never separated in this manner but in Vocal Music, to shew that each Note belongs to a separate Syllable, & it requires great attention to distinguish  $\frac{1}{2}$  Quaver from the Semiquaver &c. when intirely detach'd from each other.

But in Instrumental Music, where the Notes are merely separated for the sake of expreffion, it is not so difficult as in Songs &c. &c.



In this example the Notes are separated to shew that the single Note is to be play'd Staccato or distinct in opposition to  $\frac{1}{2}$  others which are to be play'd legato or smooth.

The separation of  $\frac{1}{2}$  Notes to distinguish which hand is to play them has been already explain'd Page 5 — N.B. This manner of writing, either in Vocal or Instrumental Music, makes no change in the time but is necessary to be strictly attended to especially in the following Passages which are materially different.




Exm: 1<sup>st</sup>

Exm: 2<sup>d</sup>

In the 1<sup>st</sup> Exm: the Notes are all equal; In  $\frac{1}{2}$  2<sup>d</sup> Exm.  $\frac{1}{2}$  Crotchet is as long as the 3 following Quavers. see Page 10.



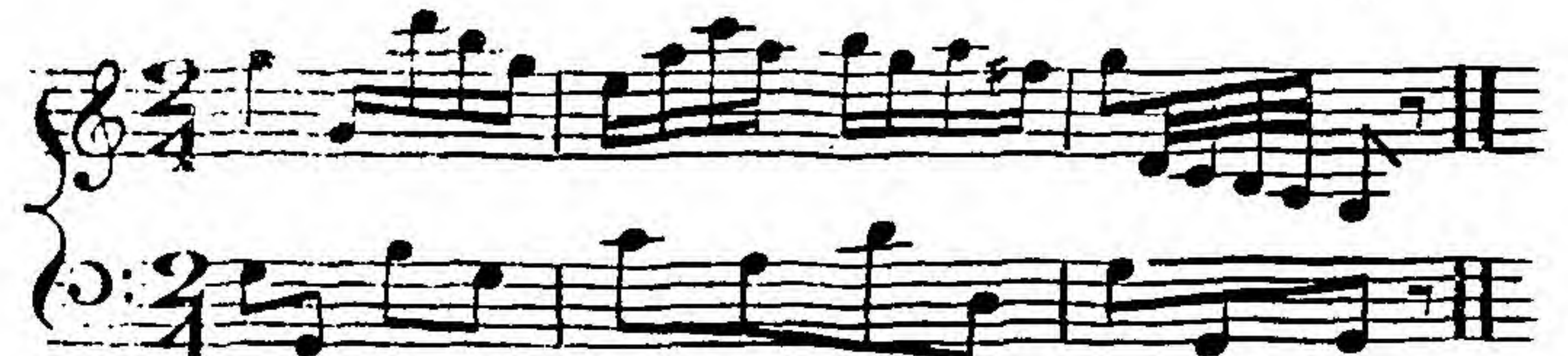
The following mark  is us'd between different five lines bound together in Score, to shew immediately how many parts there are together, and separate them, more distinctly to the Eye.

Small Notes of the size of Appogiaturas, are often us'd in Vocal Music, to distinguish the Song part, from the Symphony & therefore are to be play'd exactly the same as if written in large Notes.

In the same manner, double Notes are put under or over the Voice part the size of Appogiaturas, to shew which Note is to be sung and which belongs to the Accompaniments.



Play Thus



The figures which are often placed over or under the Notes of the Bass, make no alteration in the manner of playing them.

#, b, or ♭, are very often plac'd over or under them, without making any difference, as these Figures & Characters relate only to the Chords, that are to be taken with the Right hand, when Thorough Bass is play'd — Be careful not to mistake the figures 1 2 3 4 which are often us'd to mark the fingering; for marks of Thorough Bass, Very often a #, b, or ♭, that is omitted by mistake of the Printer, is plac'd over the Notes, The mark + is sometimes us'd to shew that the Note is to be play'd with the Thumb and sometimes for the double #.



Figures of Thorough Bass.

Figures for Fingering.

Characters of Thorough Bass. Characters Omitted.

The French mark the Fingering thus Thumb 1<sup>st</sup> Forefinger 2<sup>d</sup> Middle Finger 3<sup>d</sup> Third Finger 4<sup>th</sup> Little Finger 5<sup>th</sup>  
The English - - - thus + or O - - - 1 - - - 2 - - - 3 - - - 4



To be play'd before the beginning of ev'ry Piece of Music: But particularly in changing from one Piece to another.

The musical notation displays 12 chords in C major and its modes, arranged in four systems of two staves each. Each system contains four chords. The chords are labeled with letters and their corresponding sharps or flats:

- System 1: C (C major), A (A major), G with one Sharp (G# major), E with one Sharp (E# major).
- System 2: D with two Sharps (D# major), B with two Sharps (B# major), A with three Sharps (A# major), F with one Flat (F# major).
- System 3: E with four Sharps (E# major), D with one Flat (D# major), B with two Flats (B# major), G with two Flats (G# major).
- System 4: E with three Flats (E# major), C with three Flats (C# major), G with two Flats (G# major), F with one Flat (F# major).

Observe what Sharps, or Flats, are plac'd in the Clef of the Piece you are going to play, then look for the last Bass Note of the Movement, (not at the first double Bar, which frequently divides it into two parts, but at the last) & play the Chords which are mark'd over the same letter in the foregoing Table, which is accurate enough for any one who does not wish to learn Thorough Bass,

Thus if a piece is written in two Flats, & the last Bass Note is G, the Chords over the letter G, with two Flats are to be play'd. In a work (which will soon appear) on Modulation, Accompaniment, &c. &c. &c. more certain rules will be given to find the Key Note & all the other Chords will be inserted. In that continuation of the present Book ev'ry part of Thorough Bass and Harmony will be included.



The following mark  $//$  is us'd between different five lines bound together in Score, to shew immediately how many parts there are together, and separate them, more distinctly to the Eye.

Small Notes of the size of Appogiaturas, are often us'd in Vocal Music, to distinguish the Song part, from the Symphony & therefore are to be play'd exactly the same as if written in large Notes.

In the same manner, double Notes are put under or over the Voice part the size of Appogiaturas, to shew which Note is to be sung and which belongs to the Accompaniments.



Play Thus



The figures which are often placed over or under the Notes of the Bass, make no alteration in the manner of playing them.

$\sharp$ ,  $b$ , or  $\flat$ , are very often plac'd over or under them, without making any difference, as these Figures & Characters relate only to the Chords, that are to be taken with the Right hand, when Thorough Bass is play'd — Be careful not to mistake the figures 1 2 3 4 which are often us'd to mark the fingering; for marks of Thorough Bass, Very often a  $\sharp$ ,  $b$ , or  $\flat$ , that is omitted by mistake of the Printer, is plac'd over the Notes, The mark  $+$  is sometimes us'd to shew that the Note is to be play'd with the Thumb and sometimes for the double  $\sharp$ .



Figures of Thorough Bass.

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 The English - - - thus  $+$  or  $O$  - - - 1 - - - 2 - - - 3 - - - 4



To be play'd before the begining of ev'ry Piece of Music: But particularly in changing from one Piece to another.

The musical notation consists of four rows, each with two staves (treble and bass clef). The chords are labeled with letters and their corresponding sharps or flats. Row 1: C (no sharps/flats), A (one sharp), G with one Sharp. Row 2: E with one Sharp, D with two Sharps, B with two Sharps, A with three Sharps. Row 3: E with four Sharps, F with one Flat, D with one Flat, B with two Flats. Row 4: G with two Flats, E with three Flats, C with three Flats.

Observe what Sharps, or Flats, are plac'd in the Clef of the Piece you are going to play, then look for the last Bass Note of the Movement, (not at the first double Bar, which frequently divides it into two parts, but at the last) & play the Chords which are mark'd over the same letter in the foregoing Table, which is accurate enough for any one who does not wish to learn Thorough Bass,

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## Clef.

The same Notes in  
the Treble Clef.

**Tenor Clef** or C  
in the 4<sup>th</sup> Line.

The same Notes in  
the Bass Clef.

The same Notes in  
the Treble Clef.

**Counter Tenor Clef**  
or C on the 3<sup>d</sup> Line.

The same Notes in  
the Bass Clef.

**Soprano Clef** or  
C on the 1<sup>st</sup> Line.

The same Notes in  
the Treble Clef.

**Mezzo Soprano Clef**  
or C on the 2<sup>d</sup> Line.

The same Notes in  
the Treble Clef.

**Barytone Clef** or  
F on the 3<sup>d</sup> Line.

The same Notes in  
the Bass Clef.

These three Clefs especially the two last are now out of use but as they occur in Old Music the Notes may be found by this Table.  
N.B. In French Music the Treble Clef is sometimes plac'd on the 1<sup>st</sup> Line the Notes then are Exactly the same as in our Bass Clef only 2 Octaves higher.



## OF SUCH ITALIAN AND OTHER WORDS AS ARE USED IN MUSIC.

### A.

A, an Italian Preposition, which signifies, in, for, at, &c.  
 &c. &c. as,  
 A Tempo, in strict time.  
 A Piacere, at pleasure, see Ad Libitum.  
 A Due, a 2. for two voices.  
 A Tre, a 3. for three voices.  
 ADAGIO, *slow time*. This is often contracted, Ad<sup>o</sup> Adag  
 AD LIBITUM; the performer is at liberty to alter the  
 notes, according to his own taste and fancy.  
 AFFETTUOSO, with tenderness.  
 AGITATO, agitated.  
 ALLA BREVE, a movement that has one breve, or two  
 semi-breves, &c. in a bar.  
 ALLA CAPELLA, in the style of Church Music.  
 ALLEGRETTO, not so quick as Allegro.  
 ALLEGRO, quick time. This is often contracted, All<sup>o</sup>  
 Alleg<sup>o</sup>.  
 AL SEGNO, see page 5.  
 ALTA, higher, as 8<sup>va</sup> alta, an octave higher than written.  
 ALTO, the counter tenor part.  
 AMOROSO, tenderly.  
 ANDANTE, play in a distinct manner, rather slow.  
 ANDANTINO, slower than Andante.  
 APPOGGIATURA, a small note, on which a particular  
 stress is laid, derived from Appoggiare, to lean upon,  
 see page 21.  
 ARCO, the bow of a violin, &c. &c.  
 ARCATO, }  
 ARCADE, } with the bow, in opposition to Pizzicato.  
 COLL'ARCO, }  
 ARIA, air.  
 ARIETTA, a short air.  
 ARIOSO, in the style of an air.  
 ARPEGGIO, see page 16.  
 ASSAI, very, more, much, as Largo assai, very slow;  
 Allegro assai, more fast.

### B.

BENE PLACITO, an old expression for Ad Libitum,  
 which see.

BIS, play those bars twice, over which it is placed.  
 BOURREE, a kind of dance.  
 BRILLANTE, in a brilliant style.  
 BRIO, spirit; as Con Brio, with spirit.

### C.

CACCIA, the same word in Italian, as Chasse in French.  
 CADENZA, the extempore passages that vocal or instru-  
 mental performers sing or play, at the end of any  
 song or piece, while all the other parts are silent.  
 CALANDO, diminishing in point of time, for the sake  
 of expression; contracted sometimes Cal<sup>ndo</sup>. or Cal<sup>o</sup>.  
 CANTABILE, in a vocal style. This word is sometimes  
 used in the same sense as Cadenza, but very improperly.  
 CANTANTE, the voice part.  
 CANTO, the treble voice part.  
 CAPRICCIO, an irregular piece of Music, in a capricious style.  
 CAPRICCIOSO, capriciously.  
 CARILLONS, small bells; contracted Car.  
 CAVATINA, a short air, to which there is no second  
 part.  
 CEMBALO, the harpsichord.  
 CHACCONNE, a kind of dance.  
 CHASSE, a piece of Music in a hunting style, to imitate a  
 Chase, wrote always La Chasse.  
 CHE, than; as Poco più che Andante, a little more distinct  
 than Andante.  
 CHROMATIC, that species of Music which moves by  
 semi-tones.

COL, } with the, as Col Violino, with the violin;  
 COLL' } Coll' Oboe, with the Hautboy; Colla Parte,  
 COLLA, } with the principal part.  
 COME SOPRA, as above, or, as before.  
 COME STA, play exactly as it is written.  
 CON, with; as Con Voce, with the voice; Con Stro-  
 menti, with instruments.  
 CONCERTANTE, a concerto for two or more principal  
 instruments, with accompaniments.  
 CONCERTINO, the principal instrument that plays in a  
 concerto or concertante; as Violino Concertino, the  
 principal violin, &c.

CONCERTO, a piece of Music for a single instrument,  
 with accompaniments for a whole band.  
 CONCITATO, agitated.  
 CON FURIA, with fury.  
 CON MOTO, with agitation.  
 CON SPIRITO, with spirit.  
 CONTRA BASSO, } a double bass. }  
 CONTRA BASSI, } double basses. }  
 CORNO, a French horn. }  
 CORNI, French horns. }  
 CRESCENDO, encreasing the degree of sound from soft  
 to loud; this word is contracted thus, Cr. Cres.  
 Cresc. Cresc<sup>o</sup> &c.

### D.

D. C. DA CAPO, see page 5.  
 DA CAMERA, in the style of Music for the Chamber.  
 DA CAPELLA, in the style of Church Music.  
 DAL-TEATRO, in the style of Theatrical Music.  
 DIATONIC, the common species of Music, in which  
 are used both tones and semi-tones.  
 DIMINUENDO, diminishing the sound from loud to  
 soft, in opposition to Crescendo; contracted thus,  
 Dim. Dim<sup>o</sup> Diminu<sup>o</sup>.  
 DI MOLTO, very; as Allegro di molto, very fast; Largo  
 di molto, very slow.  
 DOLCE, sweetly, tenderly, contracted dol  
 DUO, }  
 DUETTO, } a piece for two voices or instruments.

### E.

E, and; as Violino e Oboe, violin and hautboy.  
 ECHO, a word used in voluntaries, (and often in the  
 same sense as Piano) to play on the swell.  
 ENHARMONIC, third and least used species of Music,  
 which moves by quarter tones, as from A b to G  $\sharp$ .  
 ENTR'ACTE, in French Music, is the tune played be-  
 tween the acts.  
 ESPRESSIONE, with expression.  
 ETTO, a diminutive Italian termination, signifying less;  
 as Allegretto, less fast than Allegro; Larghetto, less  
 slow than Largo.



## F.

F. contracted from Forte.

FAGGOTTO, a bassoon; often contracted Fag. Fagg<sup>no</sup>.

FANTASIA, a piece of Music nearly resembling a Capriccio.

FINALE, the last piece of an Opera, or the last movement of an overture, &c.

FINIS, }  
FINE, } words to shew that the movement or piece is ended.  
FIN, }

FLAUTO PICCOLO, a small flute, or flageolet.

FLAUTO TRAVERSA, a German flute.

FOCOSSO }  
Con FUOCO, } with great spirit.

FORTE, loud; contracted thus, f. fe. for. F. F<sup>e</sup>. For.

FORTISSIMO, as loud as possible; contracted thus, ff.  
fort<sup>ss</sup>.

FORZANDO, strike the note with particular force, and keep the key pressed down; contracted thus, fz. forz.  
forz<sup>do</sup>.

FUGUE, } a piece of Music, in which one principal part  
FUGA, } begins, and the others follow, repeating the notes of the original subject, which is continued at different times, in different parts throughout the movement.

FURIOSO, see Con Furia.

## G.

GAVOTTA, a species of dance, in common time.

GIGA, }  
GIGUE, } a species of quick dance, in compound com-  
GHIGG, } mon or triple time.  
JIGG, }

GIUSTO, just, exact; as, a Tempo Giusto, in just or exact time.

GRAVE, very slow time.

GRAZIOSO, in a graceful, pleasing stile.

GROUND, a piece of Music, in which the original bass is continually repeated, sometimes with variation.

GUSTO, taste; as Con Gusto, with taste.

GUSTOSO, with much taste.

## H.

HARMONY, the combination of two, three, or more different sounds, struck together, and heard at the same time.

HARPEGGIO, see Arpeggio.

## I.

INTERVAL, the distance from one note to another, always counting upwards by the letters, and calling the lowest note the first.

INTONATION, singing in tune.

ISSIMO, an Italian termination, added to the end of words, expressive of the superlative degree, as Presto, fast, Prestissimo, as fast as possible, &c. &c.

## L.

LA CHASSE, see Chasse.

LARGHETTO, not so slow as Largo.

LARGO, very slow.

LEGATO, a stile of playing, in opposition to Staccato, not taking the finger off any note, till the next is struck; this word is sometimes contracted Leg<sup>o</sup>. Leg<sup>to</sup>.

LENTEMENT, rather slow.

LENTO, very slow.

LIGATURE, the same word as a Tye; see page 3.

L'ISTESSO, the same, as L'istesso Tempo, in the same time.

LOCO, in its own place; this word is used after 8<sup>va</sup>. alta, to shew that the notes are played as written.

## M.

MA, but, as ma non troppo presto, but not too fast.

MAESTOSO, with majesty.

MANCANDO, decreasing in sound, for the sake of expression, see diminuendo

MARCIA, a march, as Tempo di Marcia, in the time of a march.

MELODY, the simple succession of sounds in one part, in opposition to their combination; see Harmony.

MENO, or MEN, less, as men for, less loud; men pia, less soft.

MEZZO, to use the pedal of the grand piano forte, taking off only one string.

MEZZO VOCE, } in a soft and pleasing stile.

MEZZO FORTE, } softer than Forte.

MEZZO PIANO, } softer than piano; these are contracted often, M. V.—M. F.—M. P. or thus, m v.—m f.—m p.

MODERATO, moderate.

MOLTO, very, see di molto.

MOTO, see Con Moto.

## N.

NON, not; as non troppo, not too much.

## O.

O, or; as Violino o Flauto, violin or flute.

OBOE, } the hautboy.

OBOI, } the hautboys.

OBLIGATO, this word when placed with the name of any instrument, signifies, that it is absolutely necessary to be played, and is the principal part.

OCTAVE, the interval of eight notes inclusive; all octaves are called by the name of the same letter, this is contracted, 8<sup>va</sup>. 8<sup>ve</sup>. see page 18.

OPERA, this word placed at the beginning of a music book, signifies a work, as Opera 3, the third work, i. e. the third book published by the author.

ORDINARIO, usual; as Tempo ordinario, in the usual time.

## P.

PARTE, part; as parte cantante, the singing part.

PASTORALE, in a pastoral stile.

PERDENDOSI, see Calando.

PIANISSIMO, very soft; contracted p. p. pian<sup>issimo</sup>.

PIANO, soft; this is contracted Pia. P<sup>a</sup>. P. pia. p<sup>a</sup>. p.

PIU, more; as più presto, faster; più forte, louder.

PIZZICATO, signifies that the notes are to be played on the violin, not with the bow, but with the fingers, like the guitar; this is contracted Pizz. Pizz<sup>to</sup>.

POCO, little; as poco più, a little more.

POI, then; as pia poi for, soft then loud.

POMPOSO, in a grand stile.

PRELUDE, a short symphony played before any piece of Music, in general extempore.

PRESTO, very quick.

PRIMO TEMPO, according to the original time.

PRIMO, first; as Primo Violino, first Violin.

## Q.

QUATUOR, }  
QUARTETT, } a piece of Music for 4 voices or instru-  
QUARTEITTO, } ments.

QUINQUE, }  
QUINTETT, } a piece of Music for 5 voices or instru-  
QUINTETTO, } ments.

## R.

RALLENTANDO, decreasing the time, like Calando,

RECITANTE, in the stile of a recitative.

RECITATIVE, see page 17.



**RINFORZANDO**, the same as *Forzando*; this is contracted often thus, *Rin. Rinf. Rinfor. Rinforz.*  
**RIPIENO**, in opposition to *Obligato*; signifies that the part is not principal, contracted *Rip. Rip.*  
**RONDEAU**, } a piece of Music, in which the first part is repeated once or oftener, in the course of the movement, and with which it finally ends.  
**RONDO**, }  

**S.**

**SCHERZANDO**, in a playful manner.  
**SCIOLTO**, free, separate, to play the notes distinctly.  
**SEGUE**, } see page 5.  
**SIEGUE**, } contracted *Seg. Sieg.*  
**SEMITONE**, the very next key of the harpsichord, above or below, whether called by the name of the same letter or not; thus any note with a sharp before it, is made a semitone higher, and any note with a flat before it, is made a semitone lower.  
**SEMPLICE**, with simplicity.  
**SEMPRE**, always.  
**SENZA**, without; as *Senza Oboi*, without hautboys.  
**SENZA RIGORE**, not in strict time.  
**SESTETTO**, a piece of Music for 6 voices or instruments.  
**SFORZANDO**, } the same as *Forzando* and *Rinforzando*,  
**SFORZATO**, } contracted often *Sf. Sforz.*  
**SICILIANA**, a pastoral movement in compound common time.  
**SINFONIA**, a piece of Music for a whole band: Frequently music composed for the harpsichord in this stile, is so called.  
**SMORZANDO**, } diminishing the sound in the Legato  
**SMORZATO**, } stile of playing, often contracted *Smor. Smorz.*  
**SOAVE**, see *Dolce*.  
**SOLI**, two or more instruments alone.  
**SOLO**, one instrument alone.  
**SONATA**, a piece of Music for the harpsichord, with few or no accompaniments.

**SONATINA**, a short Sonata.  
**SORDINE**, a mute, which is a small piece of brass or ivory, put on the bridge of a violin, &c. to deaden the sound.  
**SOSTENUTO**, to sustain the sound, by keeping the fingers pressed down on the keys; contracted *Sos. Sostenu.*  
**SOTTO VOCE**, softly.  
**SPICCATO**, to play every note distinct.  
**SPIRITO**, with spirit.  
**SPIRITOSO**, with much spirit.  
**STACCATO**, that stile of playing on the harpsichord, in which the finger is taken off every note, before the next is struck.  
**STAVE**, the five lines on which the notes are placed.  
**STROMENTI**, musical instruments, meaning in general the basso.  
**STROMENTI DI VENTO**, wind instruments; viz. hautboys, French horns, clarinets, bassoons, flutes, trumpets, flageolets, &c. &c. &c.  
**SUBITO**, quickly.  
**SUO LOCO**, in its own place; see *Loco*.  
**SYMPHONY**, the same as *Sinfonia*; in general it is used to express the instrumental part of a song, before the voice begins, and after it ends.

**T.**

**T. Tutti**.  
**TACET**, be silent; the same as *Senza*; *Flauto Tacet*, or *Senza Flauto*, without the flute.  
**TASTO SOLO**, a term of thorough bass  
**TEMPO**, time; in respect of measure and bars.  
**TEMPO GIUSTO**, in exact time.  
**TEMPO ORDINARIO**, in the usual time.  
**TEMPO PRIMO**, in the original time.  
**TENUTO**, } sustained, the same as *sostenuto*; often contracted, *ten. ten.*  
**TENUTE**, }  
**THEMA**, the theme, subject, or original air, upon which variations are made.

**TOCCATA**, the prelude of a sonata on the harpsichord, also a sonata expressly composed to improve the touch.  
**TONE**, the interval of two semitones, or the next key but one to the note itself; thus, B and C, E and F, are natural semitones, as having no key between them, and all the rest of the long notes are tones one to the other.  
**TRAVERSA**, } see *Flauto*.  
**TRAVERSIERE**, }  
**TRIO**, } a piece of Music for 3 voices or instruments.  
**TERZETTO**, }  
**TROMBA**, trumpet.  
**TUTTI**, all together, in opposition to *solo* or *foli*.  
**TYMPANI**, } kettle drums.  
**TIMPANI**, }

**V.**

**V. violino**, violin.  
**VA**, go on; as, *Va Crescendo*, go on increasing.  
**VARIAZIONE**, } variations or changes of the original air  
**VARIAZIONI**, } or tune.  
**VELOCE**, quickly.  
**VIGOROSO**, with vigour.  
**VIOLA**, } the tenor violin.  
**VIOLINO**, } the common violin.  
**VIOLONCELLO**, } the bass viol.  
**VIOLONE**, } the double bass; these words are often contracted, *vio. vio. violonc.*  
**VIVACE**, lively.  
**VOLTA**, time, in respect of repeats: as *Prima Volta*, the first time; *Seconda Volta*, the second time, after repeating the passage. See page 4.  
**VOLTI**, turn over.  
**UN**, a; as, *un poco*, a little; *un poco più di moto*, a little faster.  
**UNISON**, the same sound; this is put sometimes to shew that the parts are all in 8<sup>va</sup>.

**CONTRACTIONS OF WORDS USED IN MUSIC.**

a 2. for two voices.	Cal <sup>o</sup> . Calando.	leg. legato.	p. piano.	f. v. sotto voce.	fem. sempre.	V. violino.
a 3. for three voices.	Cres. Crescendo.	mez. mezzo.	pp. pianissimo.	fos. sostenuto.	sen. senza.	Va Viola.
a 4. for four voices.	D. C. Da Capo.	m. v. mezzo voce.	per. perdendosi.	feg. segue.	scherz. scherzando.	Var. Variazione.
a 5. a 6. a 7. &c. &c.	Dim. Diminuendo.	m. f. mezzo forte.	rin. rinforzando.	sci. sciolto.	T. tutti.	Violonc. Violoncello.
Ad <sup>o</sup> . adagio.	Dol. dolce	m. p. mezzo pia.	ripo. see ripieno	smor. smorzato	T. S. tutto solo.	V <sup>vi</sup> . Violini, Violine.
Ad. lib. Ad libitum.	f. forte.	8 <sup>va</sup> . 8 <sup>ve</sup> . Octave.	rall. rallentando.	Sf. sforzando.	ten. tenute.	V. S. Volti subito.
All <sup>o</sup> . Allegro.	ff. fortissimo.	1 <sup>o</sup> . Primo.	2 <sup>o</sup> . Secondo.	flac. flaccato.	va cresc. va crescendo.	Unis. Unison.
Arp <sup>o</sup> . Arpeggio.	fz. forzando.	piz. Pizzicato.	S. Solo.			